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CATALOGUE

THE FRENCH AND DUTCH ROMANTICISTS

THE DOWDESWELL GALLERIES

1889

FRENCH AND DUTCH ROMANTICISTS

UNDER THE DIRECTION OF
MESSRS. DOWDESWELL & DOWDESWELLS
AND MESSRS. BUCK AND REID

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CATALOGUE

OF A LOAN COLLECTION OF

PICTURES BY THE GREAT

FRENCH AND DUTCH ROMANTICISTS

OF THIS CENTURY

WITH AN INTRODUCTION

AND BIOGRAPHICAL NOTES

OF THE ARTISTS BY

WILLIAM ERNEST HENLEY



APRIL AND MAY

1889

THE DOWDESWELL GALLERIES

160 NEW BOND STREET, LONDON

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INTRODUCTION

IN my *Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition*, 1886 (Edinburgh: Douglas), I have treated at length of the causes and effects of Romanticism—the movement in art, that is to say, of which 1830 is accepted as the golden year; and I take this present opportunity to repair an error of omission by remarking that Romanticism had nothing special to do with romance. It was simply the recurrence in a certain direction of the phenomenon which in David's time was called Classicism, which was last week known as Realism, which was Naturalism yesterday, and is full of meaning as Impressionism to-day. In other words, it was a revolt from the dictates of a hide-

bound, superannuated convention, and in that way an effort to realise new ideals, experiment with new methods, and discover and collect a set of new materials.

I.

One of the original *romantiques* was Napoleon, whose campaigns have much the same relation to those of Frederick as the verse of Hugo has to the verse of Voltaire; and it was in the France of the Empire that romanticism, alike in music and literature and painting, began to be. In this place we are only concerned with the last of the three, and it will be enough to say that for the last years of the eighteenth and the first of the nineteenth centuries French painting was Louis David (1748-1825)—was 'classic,' that is, to a degree in these days hard to understand. The chief painters were David's own pupils, or were those of his imitators and admirers; and in landscape and history and portraiture the one convention that obtained was the convention

—hard in form, cold in colour, Plutarchian in sentiment, frigid in ambition and effect—for which he was responsible. The first to sound another than the popular note was Gros (1771-1835), who ventured in the *Pestiférés de Jaffa* of 1804 to paint a lazar-house with some concern for reality, and in the *Aboukir* of 1806 and the *Eylau* of 1809 was bold enough to give some notion of the living looks of war. He was afterwards to deny his work and desert to the enemy —all at David's solicitation; but the effect of these experiments was irreparable. Ten years after the *Eylau*, Géricault (1791-1824) exhibited the *Radeau de la Méduse*; and four years after that came the first Salon of Delacroix (1799-1864)—the Salon of the *Dante et Virgile*—and what had seemed a revolt was seen to be a revolution. It was, however, a revolution not so much in subject as in treatment. The so-called classics were as romantic in the incidents they dealt with, and the situations they selected, as the so-called *romantiques*: in that respect there is little to choose between

the *Œdipe* of Ingres and the *Croisés à Constantinople* of his rival, and the balance is not in favour of Delacroix. The change that was operated was in another direction. It was recognised that Rubens and Rembrandt were as exemplary in their way as Raphael in his; it was seen that colour was an even stricter necessary in painting than line; it was felt that to represent the form and energy of the human figure in such terms as to suggest the presence of so much statuary in the flat was not inevitably the purpose of a picture, but that paint is the antithesis of sculpture, and sculpture the natural enemy of paint; it was discovered that the portraiture of passion is legitimate, that drapery is as pictorial as the heroic nude, that it is lawful to see with one's own eyes and think with one's own brain, and that the world at large is a far richer, vaster, likelier magazine of facts and suggestions than the *History of Rome*, or the lyrics of Anacreon, or the plays of Sophocles; and under the breath of this novel inspiration the art was

re-created so that it flourished anew. Delacroix, who holds in painting the place which is held by Berlioz in music and Hugo and Dumas in poetry and drama, was only one of many. He was backed from the first by Bonington (1801-1828), who was probably a man of genius, and by Delaroche (1783-1856), Decamps (1803-1860), Boulanger (1806-1869), Eugène Devéria (1805-1865), and Ary Scheffer (1795-1858), to name but these, who assuredly were men of talent; and by some of them he was surpassed in popularity. The old order long remained official; but the convention by whose virtue it had been a ruling influence was as completely dissipated as the convention of Boucher and Watteau which had vanished before itself.

II.

It was not, however, in history and *genre*, but in another province of pictorial art, that the great battle of romanticism was to be fought, and the most convincing triumphs

to be won. In landscape the influence of Valenciennes (1750-1819) was even more blighting than that of David elsewhere. The etiquette (as it were) of the Roman School—the school of Claude and the Poussins: one of the great schools of the world—had been improved upon, developed, codified, until nature had ceased to count, and dramatic incident, presented according to the requirements of an austere and pedantic formula—was accepted as the be-all and end-all of art. Rubens and Rembrandt—the painters, that is, of *The Château Stein* and *The Mill*—were ruled out of court; the example of Claude himself existed but to be misrepresented and misapplied; the scenic element in Watteau—so pre-eminently artistic in form and suggestiveness and quality of paint—had gone the way of Pierrot and Columbine; such sporadic essays in protestation as those of Lantara (1729-1778) and Georges Michel (1763-1844) were ignored; there was room for nothing but the pictorial geometrics of Valenciennes and his following, in which there was no touch

of nature, and of art nought but the dry bones. Then, of a sudden, all was changed. Géricault had known England and Turner face to face; Bonington was himself an Englishman; the first journey of Delacroix was to the London of Lawrence and Wilkie; and it is like enough that had this not been the case—had English influence been unavailable—romanticism in historical and anecdotic painting would have been a different thing from what it was. This, at any rate, is true of landscape. At the Salon of 1824 there were exhibited side by side with the mannered and theatrical *prestance* of Lawrence and the half-hearted originality of Copley Fielding, some specimens of the robust and resolute individuality of John Constable (1776-1837), and from that time forward landscape had a future. Delacroix had, as I have hinted, to depend in point of genius on himself and Bonington alone. Constable had but to be seen to be accepted by the flower of the young men of his time: by Cabat and Roqueplan and Camille Flers; by Paul Huet and Gabriel Isabey

and Jules Dupré; by Diaz and Rousseau, and Daubigny and Troyon; and, finally, by Millet and Corot. He had taken up the Dutch convention where Hobbima and Ruysdael had left it, and had carried it as far forward as he could. And Decamps, and Delacroix, and Marilhat discovered and formulated the painter's East. And Troyon invented a view of landscape in relation to cattle. And Diaz and Daubigny showed, each after his kind, that there were capacities in nature not dreamed of till themselves. And Rousseau, the great experimentalist, took up the Englishman's mantle, and experimented upon a vaster scale and with materials far more varied and suggestive. And Millet saw and demonstrated that, viewed in connection with the requirements and concessions of nature, Man, however pitiful and unbeautiful in fact, may be heroic in sentiment and effect. And Corot, working slowly toward an end none other had dreamed, and realising that Constable was great, but Claude was greater, contrived an intermarriage of the essentials of classi-

cism with the suggestions of the new departure.

III.

It is in landscape, too, that romanticism is still most potent and most satisfying. M. Gérôme is found eclecticising between Ingres and Couture, while M. Meissonier has new-minted the rough but admirable coinage of Delacroix in (as it were) a form approved of by the Bank of France, and M. Roybet scatters in silver the change of M. Meissonier's napoleons and ten-franc pieces. In landscape it is far otherwise. The Dutch have failed to develop an Oxford Graduate; but, even as ourselves, they have read their Constable in a French translation. The result is the achievements of Heeren Israels and Jacobus and Matthÿs Maris.

W. E. H.

MESSRS. BUCK & REID, and MESSRS. DOWDESWELL & DOWDESWELLS, beg to return their best thanks to the following gentlemen who have so liberally contributed from their collections :—

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ETC.

CATALOGUE

WITH

BIOGRAPHICAL

NOTES

NARCISSE-VIRGILIO DIAZ DE LA PEÑA.

BORN 1808. DIED 1876.

DIAZ was a Spaniard born at Bordeaux. Orphaned at ten, and maimed of a leg at fifteen, he took to china-painting for a living, but studied in Souchon's studio, and imitated Delacroix the while in oils, until he was, in 1831, admitted to the Salon. For many years he remained a copyist and a drudge, painting whatever would take the public —portraits, flowers, landscapes, battle-pieces, naked girls—and selling his work for whatever it would bring. But in 1836 he began to work with Rousseau in Fontainebleau Forest, and from that time his advance was steady. He won Third, Second, and First Class Medals in 1844, 1846, and 1851; and in 1859 he exhibited for the last time.

1. The Fortune-Teller.
2. Fontainebleau—Pool in Foreground.
3. Women Weeding.
4. Venus and Cupids.
5. The Bather.
6. Flower-piece.
7. Cupid and Adonis.
8. Fontainebleau.
9. Eastern Garden and Figures.
10. Dogs.
11. Mother and Child, with Dog.
12. Landscape—Early Spring.
13. Dogs and Hawk.
14. Eastern Castle and Figures.
15. Bathers.
16. Landscape.

17. Figures and Dog.

18. Wood-gatherer with Dog.

19. Landscape with Stormy Sky.

20. Children on the Banks of a Lake.

21. Les Abandonnées.

22. Sunset—The Fisherman.

JEAN-BAPTISTE-CAMILLE COROT.

BORN 1796. DIED 1875.



OROT, who was born at Paris, was the son of a draper, and followed his father's calling till he was twenty-six years old. But the painting impulse was not thus to be appeased, and at last he got leave to go and do as he would. He worked a little in the studios of Michallon and Victor Bertin, and a great deal in the open air, in Italy with Caruelle d'Aligny called 'l'Ingres des arbres,' and by himself in France—at Ville d'Avray, and along the Seine, and in the Forest of Fontainebleau; and for many years, although from 1827 onwards his appearance at the Salon was inevitable, he made so little way, and won so little reputation, that he was a man of forty when he sold his first picture. All the while, however, he was perfecting a method, evolving

an ideal, and developing a style; and at last the revelation came.

In his latter years his mastery was so habitual that he was able to paint and finish direct from nature, composing and selecting as he went along. His official successes were few; he was never an Academician, and he was twice refused the Médaille du Salon, once to the profit of Cabanel, and again to that of M. Gérôme. But his individual quality was proof against success and against failure. He remained the king of good fellows as well as the prince of painters; and he died, in the same year with Millet and Barye, in a blaze of friendship and authority and fame.

23. The Lake.

24. Landscape, with Figures and Boat (an early work).

25. The Woodcutters.

26. The Ferry-boat.

27. At the Well.

28. Man in a Punt; Woman and Cow under Trees.

29. Cows in a Stream.

30. Upright Landscape; Castle in Distance.

31. The Fisherman.

32. Lake, with Cows.

33. The Village.

34. Canal and Buildings.

35. An Evening in Arcadia.

36. Coucher de Soleil.

37. Woman and Child on the Banks of a Lake.

38. The Lake.

39. Le Coup de Vent.

40. Solitude.

41. Houses by a River.

42. The Port.

43. Landscape and Figures; Bridge in Distance.

44. Birches.

45. Joinville-sur-Marne.

CHARLES-FRANÇOIS DAUBIGNY.

Born 1817. Died 1878.

THE son of one landscape-painter and the father of another, François Daubigny, who was Paris-born, began by decorating box-lids and clock-cases. He was yet in his teens, however, when he went to Italy, and there, for something like a year, he prepared himself for his true vocation by painting the country round Naples and Florence and Rome. On his return, he worked with Granet and Delaroche, and in 1838 appeared for the first time at the Salon; he did a good deal in etching, original and reproductive both; he was medalled (Second Class) at the Salon of 1848, and again (First Class) at that of 1853; and, having thus won recognition as a master, he grew in reputation till the end.

46. On the Thames.

47. Women Washing in the River.

48. Les Grenouilles.
49. Sunset.
50. River and Ducks.
51. Stormy Sunset.
52. Sunset at Sea.
53. The Seaweed Harvest.
54. View of a Town and Bridge.
55. Buildings and Figures.
56. On the Seine.
57. Moonrise.
58. The Village Spire.
59. Banks of the Oise.
60. The Storks' Retreat.
61. Banks of the Oise.
62. The Fisherman.
63. Moonlight.
64. Figures Washing in a Stream.
65. Sunset.

CONSTANT TROYON.

Born 1810. Died 1863.

TROYON was born at Sèvres, and his beginnings—as was the case of Cabat, Raffet, Diaz, Dupré—were those of the painter on china. His first master was a certain Poupart, a pupil of the respectable Bertin; his second was the landscape-painter Camille Roqueplan, a *romantique à tous crins* (as they said in those days). Partly by precept, and partly by the example of such men as Diaz and Huet and Dupré, Roqueplan converted his scholar to his own way of looking at nature and thinking in art; and Troyon, who began in landscape pure and simple, was soon conspicuous for his violence in colour, the truculence of his method, his excesses in paint. But in 1846, or thereabouts, he went to Holland, and onwards from 1848 he was the Troyon—the great *animalier*—we know

He was five times medalled—thrice in the First Class; he produced, and sold, and lived, at a tremendous rate; he died, at fifty-three, having exhausted art and life.

66. Sheep on Downs.

67. La Bergère.

68. The Lane.

69. Ducks in Water.

70. At the Well.

THÉODORE ROUSSEAU.

BORN 1812. DIED 1867.

THE son of a Paris tailor, Rousseau was a pupil, first of his mother's cousin, the landscape-painter Pau de Saint-Martin, next of the classic Rémond, and between whiles of Guillon-Lethière. With Rémond, however, he was soon at open strife, and before he was twenty he started as a painter on his own account, by going off to sketch in Auvergne. He was imperfectly educated, and his results were worth little; but the year of his return to Paris was 1831, romanticism seemed triumphant all along the line, he was received as a rebel from Rémond and all his gods deserved, and for a time all went well enough. He exhibited at four successive Salons, and at the third of them (1834) he appears to have been medalled. Then came the famous

exhibition of 1836, from which the classics, being resolved upon a last stand, extruded their antagonists by the dozen. Rousseau suffered with Delacroix and Barye and the rest, and for thirteen years the Salon knew him no more.

He was melancholy, suspicious, very self-conscious, resentful, and vain; and though the best in France were his friends and supporters, there can be no doubt that he suffered keenly. But he painted steadily on, now in this province, now in that; and at last his time came. He was medalled (First Class) in 1849; in 1852 he received the riband of the Legion; in 1855 he was making money enough to be able to buy a Millet for 4000 francs; in 1866 he could afford to treat himself to 30,000 francs' worth of old prints and Japanese drawings; in 1867 he was President of the Jury in the Painting Section of the Exposition Universelle, and was awarded one of the four Medals of Honour. What he wanted, however, and what he looked to have received, was his officer's cross; and, failing to get it, he seems to have literally fretted himself to death.

71. The Road across the Heath.

72. The Plain of Barbizon.

73. The Rift in the Cloud.

74. Sunset.

75. The Bridge.

76. The Old Oak.

77. A View in Italy.

78. Figures and Cows in a Landscape.

79. Sunset.

JEAN-FRANÇOIS MILLET.

BORN 1814. DIED 1875.

THE painter of *le Semeur* was reared and schooled at Gruchy, the Norman hamlet where he was born. He was the son of many generations of peasants, and he worked on his father's holding till, at twenty, he was sent to Cherbourg, where he drew and painted with a certain Langlois, and whence he presently departed—with a pension from the Municipality—for Paris and the studio of Delaroche. This was in 1833, and for the next seven years he starved as best he could, till in 1840 he returned to Cherbourg and there got married. Next year he was back in Paris, painting for a living idylls, half pagan Greek and half modern Norman—as it were the motives and effects of Theocritus in the dialect of Burns—and enduring a penury that, if too much has been made of it, was yet exception-

ally discouraging and severe; and in 1845, his first wife having died, he went to Havre, where he married again, and lived for a time by painting portraits. Then came his last sojourn in Paris, whence he removed in 1849 to Barbizon, the village in the Forest of Fontainebleau with which his name and fame are inseparably associated. By this time he was already 'Millet le rustique,' and his work had come to be remarkable and debatable; but for a long while he was not much the better—he was none the less above the necessity of borrowing a five-pound note—for that. He was medalled in 1853 and 1861, and in 1867 he gained a First Class distinction at the Exposition Universelle, and therewith the red riband. After this his circumstances mended, and his work found buyers; but he continued to be a poverty-stricken kind of person, and after his death the State believed it to be incumbent upon it to pension his widow. By this time, however, Millet was something more than a name; and the contents of his studio were sold by auction for something like £12,000.

80. Gréville.

81. Allant Travailler.

82. Cows and Figures under Trees.

83. The Shepherdess.

84. La Bergère.

85. The Wood-Sawyers.[1]

86. La Bergère (Rêverie).

87. L'Amour Vainqueur.

[1] An Etching of this Picture, by William Hole, R.S.A., is in hand for Messrs. Dowdeswell.

JULES DUPRÉ.

BORN, 1811, AT NANTES.

THE son of a Nantais potter, M. Dupré began by painting china. He next became a pupil of the younger Diébold, and in due course appeared at the Salon. He was *décoré* in 1849, and was the recipient of Second Class Medals at the Salon of 1833 and the Exposition Universelle of 1867. But he has his own ideas about publicity; and these many years past he has painted—and talked—as though there were no such things as exhibitions in the world.

88. The Farm-House.

89. Cows on the Heath.

90. The Homestead.

91. The Fisherman.

92. Stormy Sunset.

93. Cows in Water.

94. Marine—Sunset.

95. Cows in Water.

96. Cows in Water under Trees.

ADOLPHE-LOUIS HERVIER.

Born 1827. Died 1879.

HERVIER was born in Paris; was a pupil of Eugène Isabey; first exhibited in 1849; produced with equal facility in oils and water-colours and etching; was twenty-three times refused by the Salon Jury; and died after a life of hardship and 'strong travailling' not more than ten years ago.

97. Interior of a Church.

98. Chickens.

FERDINAND-VICTOR-EUGÈNE DELACROIX

(Born 1799. Died 1864)

WAS the son of a dignitary of the Republic and the First Empire, and, like Corot and Rousseau and Daubigny, was a child of Paris. He drew from his earliest years, and, after working for a while under his uncle Riesener, the miniature-painter, and in the studio of the classic Guérin, he painted that *Dante et Virgile* which was the picture of 1823. Other influences were Géricault, Bonington, Paul Huet, Barye, Constable (under which last he is said to have completely repainted his *Massacre de Scio*), and Rubens; while in 1825 he visited England, with Bonington and Isabey, and there knew Lawrence and Wilkie, made the

acquaintance of Weber pure of Castil-Blaze, and saw Kean in *Othello*. In 1830, having meanwhile produced the *Marino Faliero*, the *Christ au Jardin*, and the inspired *le Vingt-huit Juillet*, he journeyed to Morocco, and in 1838 he went the round of Flanders. From the first he was saluted as one of the hopes of romanticism, and as early as 1833 he was proclaimed the foremost painter of his time. But he had the classics against him always; he was more than once refused admission to the Salon; he sold with a certain difficulty, and for insignificant prices; had it not been that Thiers admired his art, and gave him work for the State, he must have fared but poorly. It was not until the Exposition Universelle of 1855 that his genius was fully recognised, and it was only in 1859 that, after several repulses, he was admitted to the Institute. His last Salon was that of 1860; and there were plenty to abuse and to deny him even then.

99. The Good Samaritan.

100. The Barque of Don Juan.

FERDINAND ROYBET.

Born, 1849, at Uzès.

M. ROYBET began in etching, which art he learned of Vibert at Lyons, in which he was medalled at the Salon of 1866, and which he now professes, in Vibert's place. At the time of his award, however, he had taken to painting, and it is altogether as a painter that he is now known and admired.

101. Boy and Parrot.

GEORGES MICHEL.

Born 1763. Died 1848.

ALL that need here be said of Michel's life is that he was the son of a market-porter; was born in Paris; was apprenticed to the painter Leduc; was twice married; and died, at a green old age, unrecognised and in fairly easy circumstances.

102. Figures on a Hill.

103. A River Scene.

104. Far and Near.

105. The Storm.

ADOLPHE MONTICELLI.

BORN 1824. DIED 1886.

MONTICELLI was the son of a Marseilles gauger, and was grounded in art by the local master, who was a pupil of Ingres. In Paris, however, he succumbed to the influence, first of Delacroix, and then of Diaz, and was converted from a belief in line to the fanaticism of colour. Returning to Provence, he seems to have filled the Rhône Valley with legends about himself and with pictures the work of his hand; but he was presently obliged to go again to Paris, where he sank so low that he had to hawk his works at street corners. He was driven south again by the advance of the German armies, and after crossing France on foot, he settled in his native city, and lived there by paint (at

the rate of a twenty-franc picture a day) until he died there of drink.

106. The Ravine.

107. The Halt of the Hunting-party

108. A Fantaisie.

09. Fête Champêtre.

GUSTAVE COURBET.

BORN 1819. DIED 1877.

COURBET, who was the son of a peasant in the Doubs, was educated for a lawyer in the Seminary at Besançon, where he learned some drawing from a pupil of David, and whence he passed to Paris, and the studios of Steuben and Hesse. He painted much from nature, and was a devout student between whiles of the Flemings in the Louvre; and it was not long before he began to be himself. The tide was setting strong for what was then called realism—the examination and assimilation, that is, of material omitted from romanticism; and Courbet, who began at the Salon of 1842, at that of 1850 contrived to identify himself with the movement by exhibiting, with several portraits and a *Retour du Foire*, the famous *Casseurs de Pierres* and the tremendous

Enterrement d'Ornans. These demonstrations were followed by others in similar terms and to a similar purpose—the *Baigneuses* (1853), the *Atelier du peintre* (1855), the *Combat des cerfs* (1861), and so on to the *Remise des chevreuils*, the notorious *Sieste*, and the *Vague* (1870); and as the painter was the most arrogant and sonorous of men, and each successive work was put forward as a challenge, alike to past and present, he was soon excluded from the exhibitions and proclaimed an outlaw. The position suited him perfectly; and he maintained it with all the bluster of which he was capable (which is saying much) in politics and society and art. In 1871, having figured prominently in the Communistic revolt, he was heavily fined and got six months in jail. Broken in health and fortune and fame, he retired to Switzerland, and it was not until he had been some years in his grave that opinion changed, and there was any recognition of his immense merits.

110. The Rivulet.

111. L'Immensité.

112. Autumn.

CHARLES JACQUE.

Born, 1813, at Paris.

IT was not until M. Jacque had figured as a lawyer's clerk, as a map-maker's assistant, and as a soldier in the line, that he began to live by the practice of art. He seems to have picked up the elements for himself, and to have fared ill enough for some years. In 1836 he was in London, drawing on the block and illustrating books, and two years after he was back in Paris and doing the same thing there. About this time he appears to have taken to etching, in which medium he has produced some four hundred plates, and been found worthy of three Third Class Medals. He was over thirty when he began to paint, and (being the friend and associate of Millet and Rousseau in their exile at Barbizon) it was a long time before he was officially recognised.

He was, however, medalled (Third Class) in 1861, 1863, and 1864, and he was *décoré* in 1867; so that, as he has been the most inconstant of exhibitors, he is probably as successful as he has cared to be.

113. The Coming Storm.

114. Sheep under Trees.

115. The Shepherd.

116. Entering the Fold.

JOSEF ISRAELS.

BORN, 1824, AT GRONINGEN.

HEER ISRAELS was the pupil of Pieneman and Kruseman at Amsterdam, and at Paris of Picot and Henri Scheffer; but his true masters were Rembrandt and Millet. It was long ere he succeeded in making an impression on any but a Netherlandish public; for although he began to exhibit at the Salon in 1855, he was awarded his first medal (Third Class) and the riband of the Legion of Honour as late as 1867, which was the year of his *Interior of the Orphan Asylum at Katwÿk.* Eleven years after that, having meanwhile conquered at Burlington House, he was awarded a First Class Medal at the Exposition Universelle, and received his officer's cross at the same time. Since then he has produced himself, in paint and etching

and water colours, with equal intensity and success.

117. Waiting.

118. The Sailing Match.

119. The Family Meal.

120. The Day before the Departure.

121. Pickaback.

122. The Anxious Mother.

123. The Fisherman's Wife.

124. The Drowned Fisherman.

125. The Fisherman's Wife.

126. A Gleam of Sunshine.

127. The Sheepfold—Moonlight.

WILLEM ROELOFS.



ROELOFS is, I believe, a Belgian; but of the place and year of his birth I am not informed.

He is a painter himself, and has taught the technical part of painting to many.

128. The Watering Place.

129. Landscape with Cowshed.

130. Landscape.

131. Landscape.

132. Landscape and Sheep.

ANTON MAUVE.

Born 1838. Died 1887.

MAUVE, who was born at Zaandam, was a pupil of Pieter Van Os; was medalled at Paris, Antwerp, Philadelphia, Amsterdam, and Vienna; was a Knight of the Order of Leopold, and a member of several Societies, native and foreign; and was represented, ere he died, in the Rÿksmuseum, and at Rotterdam and the Hague.

133. The Wood-Cart.

134. The Shepherdess.

135. Ploughing.

136. On the Dunes.

137. On the Heath.

138. Milking-time.

139. The Sheepfold.

140. Ploughing.

141. The Young Bull.

142. Returning to the Fold.

143. Girl leading Cows.

144. Marsh-lands.

145. The Shepherdess.

WILLEM MARIS.

Born, 1844, at the Hague.

THE youngest, and, so far, the least distinguished, of the brothers Maris, was trained in art in the city of his birth, where he has always lived, and whence (it seems) he is not likely to remove.

146. Ducks.

147. The Shepherd.

148. Cows Drinking.

149. Cattle Drinking.

150. Milking-time.

JACOBUS MARIS.

Born, 1837, at the Hague.

THE elder Maris, who was a painter by trade, came of a Magyar family long settled in Holland, but was Dutch by birth and training, and Dutch in his marriage and his whole career. His son Jacobus, the eldest of the three Maris brothers, began to draw while yet a school-boy, and was grounded in art at the Antwerp Academy. Proceeding in 1865 to Paris (where he stayed four years), he studied under Edmond Hébert, and at the École des Beaux-Arts. He first exhibited at the Salon in 1867, and was for some time a regular contributor; but he was never medalled, and in France is more or less unknown. In London, though he has not, I believe, been seen at Burlington House, his reputation is already considerable.

151. A Dutch Interior (an early picture).

152. Fishing-Boat at Anchor.

153. The Windmill.

154. Amsterdam.

155. Amsterdam, Bridge, etc.

156. Moonlight.

157. Dordrecht.

158. Amsterdam.

159. On the Y, Amsterdam.

160. The Drawbridge, Amsterdam.

161. The Fisherman's Home.

162. Amsterdam.

163. The Storm.

164. Amsterdam.

165. The Windmill.

166. At the Well.

167. Ploughing.

168. Towing-Path.

169. Church and Tower.

JOHANNES BOSBOOM.

Born, 1817, at the Hague.

BOSBOOM learned the elements of his art from P. J. Van Bree, a pupil of Girodet; has been twice medalled—at Paris in 1855, and at Philadelphia in 1876; is a Knight of several Orders, native and foreign; and has produced a vast deal of work in water-colours and oils, of which a large proportion gives no notion at all of his peculiar talent and accomplishment.

170. Interior of the Bakkenesse Kerk (Haarlem).

171. The Fishmarket at the Hague.

172. Interior of a Cathedral.

HENDRIK WILLEM MESDAG.

Born, 1831, at Groningen.

HENDRIK MESDAG was born rich, and painted for amusement only till he was thirty-five. Then he worked under M. Roelofs at Brussels, and with Mr. Alma Tadema here in London; and since 1870 he has gained four medals (among them a First Class at the Salon of 1887), and been made a Knight of the Legion of Honour.

173. On the Beach.

174. The Return of the Fishing-Boats.

MATTHŸS MARIS.

Born, 1839, at the Hague.

MATTHŸS MARIS was, like his greater brother, a student at Antwerp, and in Paris at the École des Beaux-Arts and under Hébert. It is understood that in old days he painted a good deal with Mr. Alma Tadema; but the connection has left no mark upon his art, which is the personal expression of a personality.

175. Washing-Day.

176. A Team of Oxen.

177. Feeding Chickens.

178. The Windmills.

179. 'He is coming!'[1]

180. Starting for School.

[1] An Etching of this Picture, by Mr. William Hole, R.S.A., is in hand for Messrs. Dowdeswell.

JULES-ADOLPHE-AIMÉ-LOUIS BRETON.

BORN, 1827, AT COURRIÈRES.

THE painter of *la Glorieuse* and *l'Alouette* is known to have been long the pupil of both Drolling and Devigne, but he was so much more deeply indebted to Millet than to either of these that he may fairly be described as one of Millet's works. A constant exhibitor since 1855, he was medalled (Salon and Exposition Universelle) in 1855, 1857, 1859, 1861, and 1867; he gained the Medal of Honour in 1872; he received the riband of the Legion in 1861, and the cross in 1867; he published a volume of verse (*les Champs et la Mer*) in 1872; he

has been as frequently engraved, and has sold for sums as large, as any painter of his time.

181. The Young Mother.

182. The Gleaner.

183. In Church.

183*a*. At Mass.

ANTOINE VOLLON.

Born, 1833, at Lyons.

M. VOLLON was first of all an engraver, and learned his art in the Academy at Lyons. But he soon took to painting, and, after a single reverse (at the Salon of 1864), he went on from triumph to triumph. He was medalled in 1865, and 1866, and 1869, and yet again (First Class) in 1878; in 1870 he gained the red riband with his famous *Poissons de mer*, and the cross in 1878 with his *Casque de Henri Deux*. Other notable achievements are the *Chaudron* of 1874, the *Armures* of 1875, the *Cochon écorché* of 1876, the *Courges* of 1880, the *Pôteries* of 1886, and the *Port de la Joliette* of last year.

184. The Farm.

185. Still Life.

ÉMILE VAN MARCKE.

Born, 1829, at Sèvres.

VAN MARCKE is a Fleming born in France, and reared in Flanders. It was from his father—who appears to have been employed at what is now the Manufacture Nationale—that he learned his rudiments, and it was at the Brussels Academy that he scored his first successes. Returning to Sèvres, he married the daughter of a china-painter, and was himself attached to the Manufacture Impériale from 1858 to 1864. In the end he became a pupil of Troyon, something of whose manner and style he caught, and whose subjects he has since affected. His first Salon was that of 1857; he was medalled at those of 1867, 1869, 1870, and again (First Class) at the Exposition Universelle of 1878; of his kind and in his degree

he is probably as successful—that is, as easily sold—a painter as the generation has seen.

186. Cattle Resting.

187. Cows Drinking.

188. The White Cow.

189. La Falaise.

190. The Mill.

191. Brown Cows.

INGRES.

Born 1787. Died 1867.

INGRES was the son of a versatile and accomplished artist-of-all work, and was born at Montauban. He was a pupil, first of Roques, a friend and fellow-student of David, and next of David himself; and it was his function to carry that 'studied mimicry of the antique' which David imposed upon the art of France to greater perfection than his master.

In 1801 he gained the Prix de Rome, and, proceeding to the Villa Médicis in 1806, he remained there fourteen years, copying Raphael, studying the pictorial art recovered from Pompeii and Herculaneum, and producing largely on his own account. In 1824 he exhibited the *Vœu de Louis XIII.*, and was received with acclamation as an exemplar of

the classic principle and a captain of the classic host. For the rest of his life he was the heroic *anti-romantique*; he painted such masterpieces of their kind as the *Bertin*, the *Cherubini*, and the *Apothéose d'Homère*; he had many pupils, and exercised unbounded authority. From 1834 to 1841 he was Director of the École de Rome, but thereafter he made his home in Paris, where till the end he drew and painted and taught with unabated energy.

192. Odalisque.

193. Henri IV. et Son Enfant.

JEAN-LOUIS-ERNEST MEISSONIER.

Born, 1815, at Lyons.

MEISSONIER is the type of the fortunate painter. A country drawing-master gave him his first lessons; he worked for some months with Cogniet; he sojourned a while in Rome; he exhibited at nineteen, and at twenty or so he had painted the *Joueurs d'échecs*, and begun to be famous. He was awarded a Third-Class Medal in 1840, a Second-Class in 1841, a First-Class in 1846 and again in 1848, and the 'Grande Médaille d'Honneur' at the Exhibitions of 1855, 1867, and 1878; and he gained the riband in 1846, the cross in 1856, and in 1867 the star, of the Legion of Honour. In the Italian campaign he was attached to the Emperor's staff, and he started with that potentate on the march that ended at Sedan. His pictures (which are

innumerable) have all amazed the multitude, and some of them have commanded prices as in the dream of an opium-eating artist in finance. Nay, even spite itself has served him : for when Mrs. Mackay destroyed, with several circumstances of indignity, the portrait M. Meissonier had painted of her, the profession made haste to repair the insult with a banquet of honour. Indeed, the felicity of his half-century (and more) of self-production may be fairly described as imperturbable.

194. Le Voyageur.

JEAN-LÉON GÉRÔME.

Born, 1824, at Vésoul.

M. GÉRÔME, who is the son of a goldsmith, was for many years the favourite pupil of Paul Delaroche, with whom he painted in Italy in 1844-45. His first Salon was that of 1847; he won a Second Class Medal in 1847; in 1855 he went painting in Turkey; in 1855 he won another Second Class Medal; in 1856 he journeyed through Egypt; he was made Professor of Painting at the École des Beaux-Arts in 1863; he succeeded Heim at the Institute in 1865; in 1865 he received the Order of the Red Eagle; he was awarded First Class Medals (with the red riband) in 1867 (Exposition Universelle) and 1874 (Salon). There is no painter of these times, indeed, whose work is better known, or has been more liberally rewarded.

195. Rex Tibicen.



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